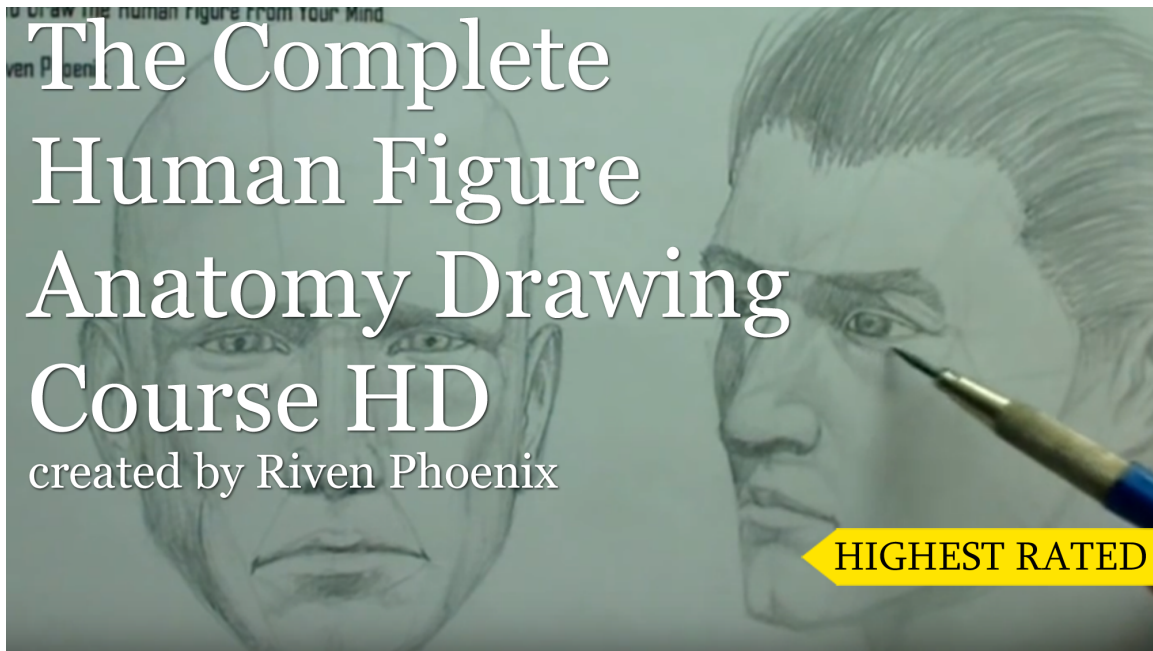


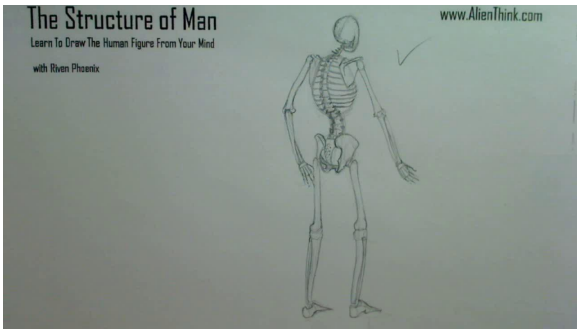
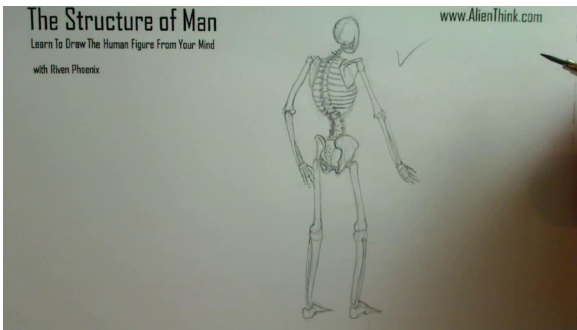
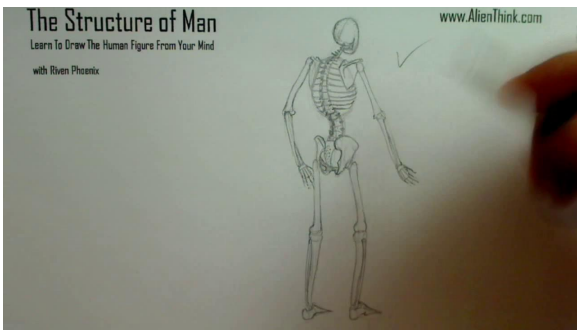
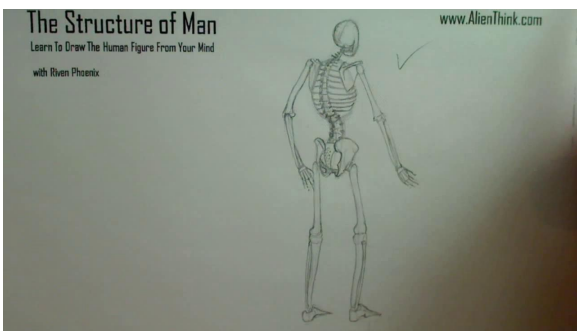


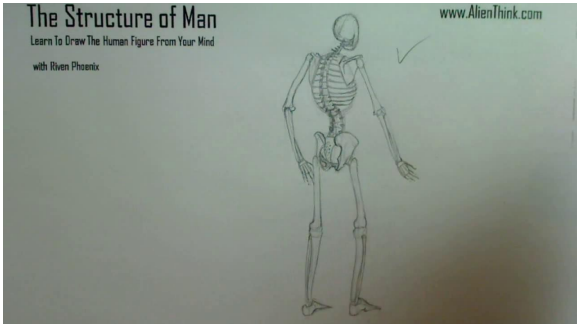
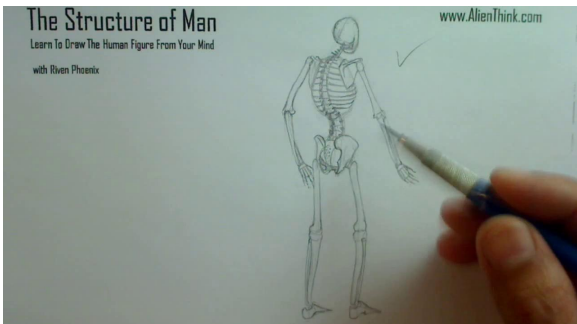
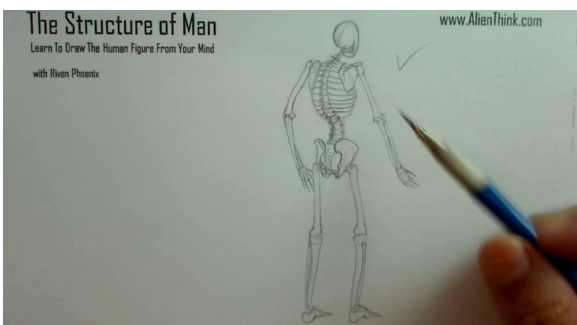
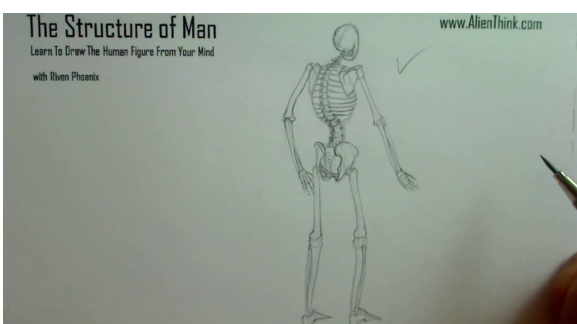
The Structure of Man

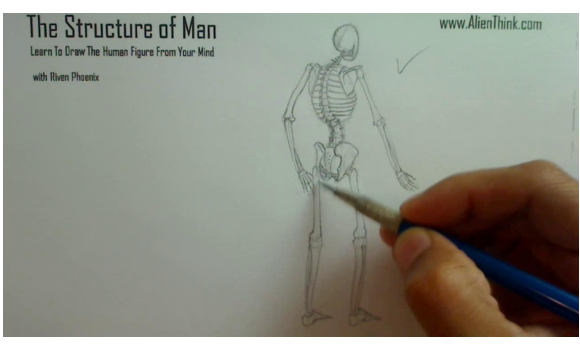
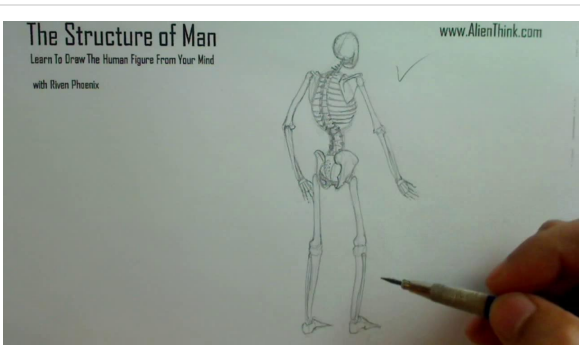
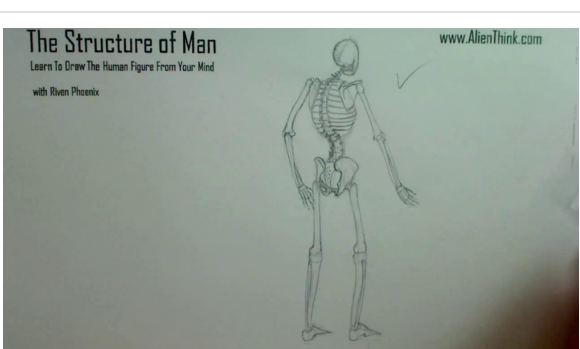
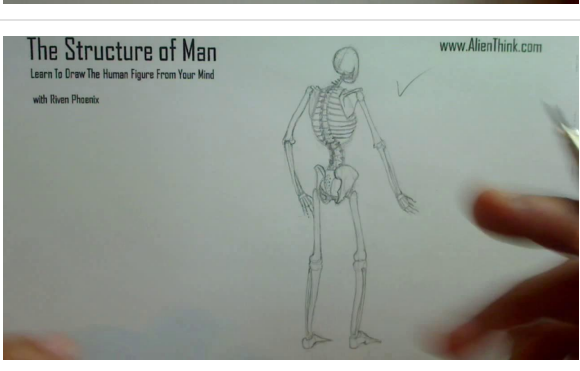
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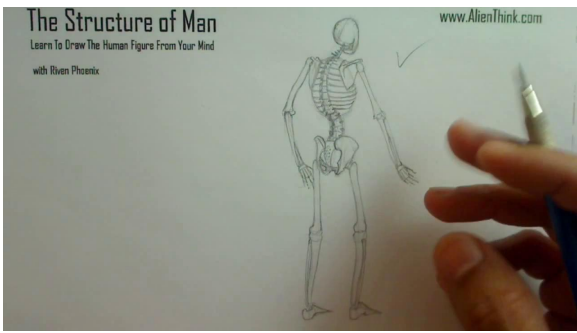
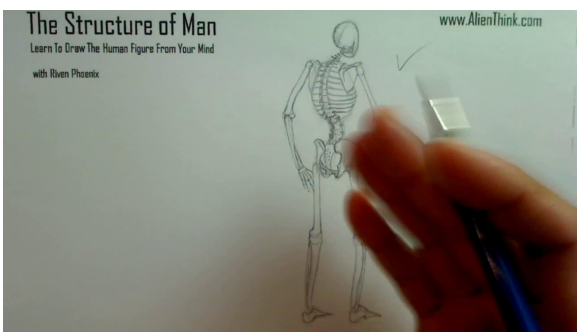
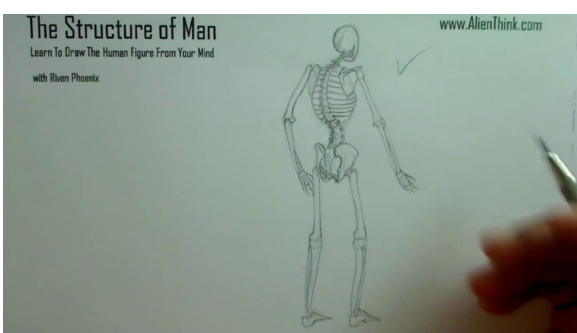
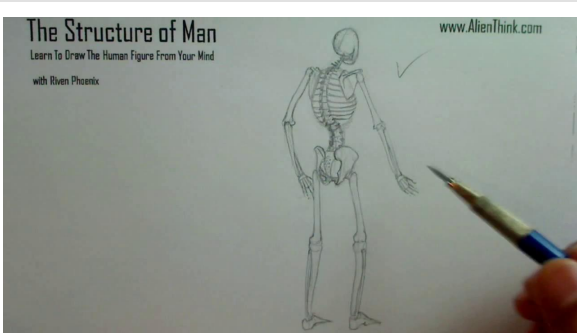
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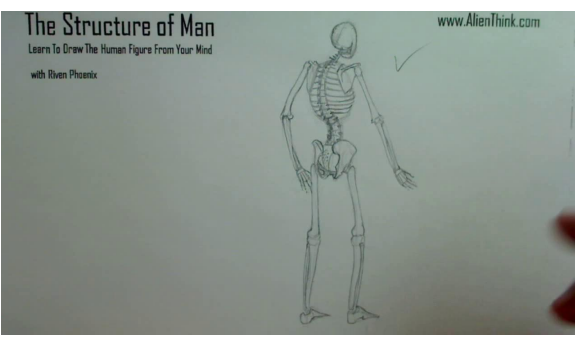
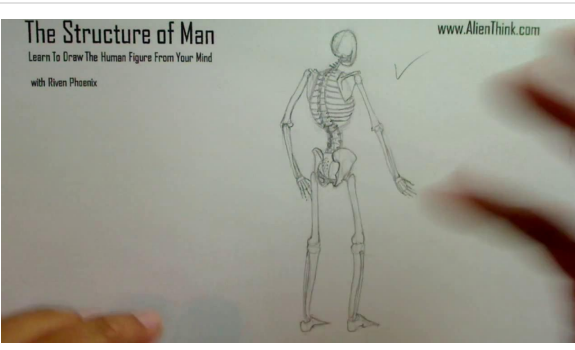
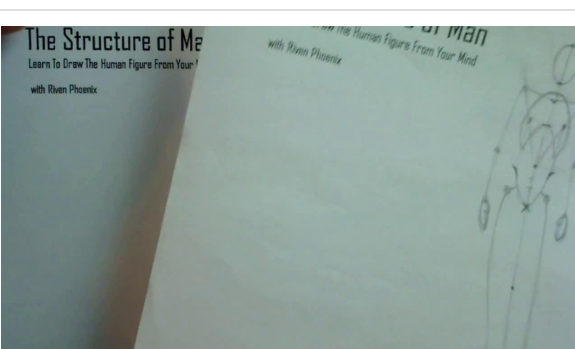
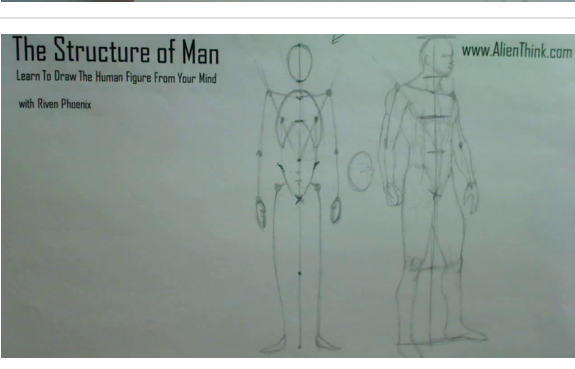
Figure Drawing Lesson 074 - Conclusion of the Skeleton
- Final

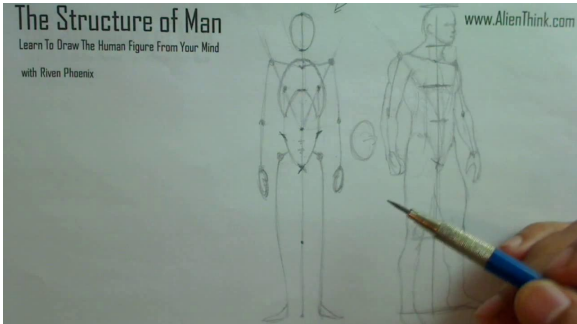
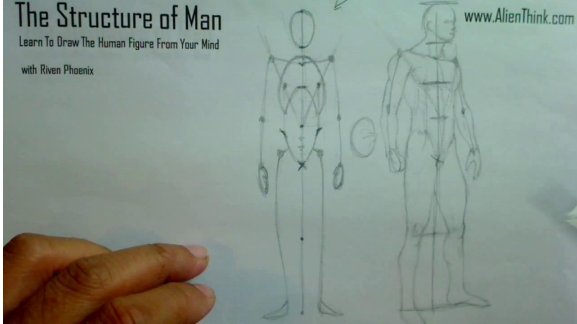
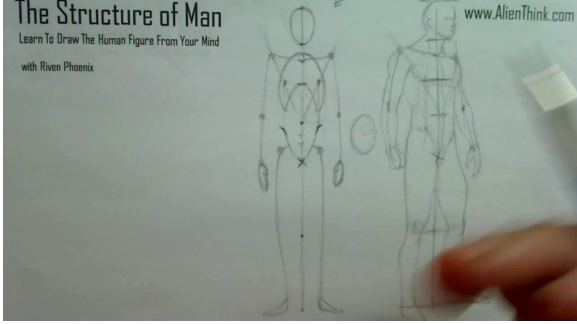
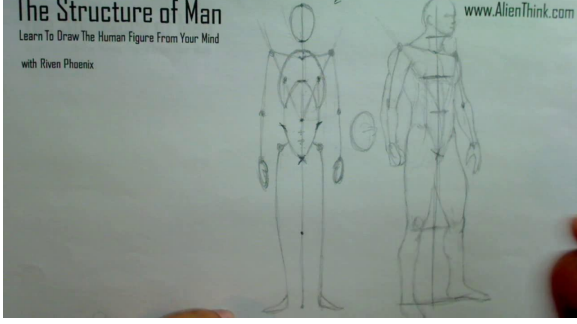
1		Hey guys, my name is Riven Phoenix and welcome to the structure of man learn to draw the human
2		figure from your mind training course.
3		Okay, so in the previous lesson, we also proved that we have mastered the conceptual understanding
4		of this girls instructor and be able to draw it completely for a member.

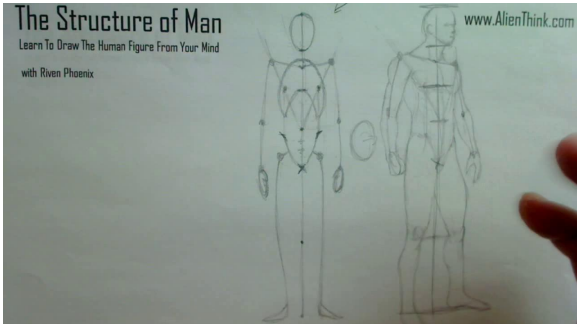
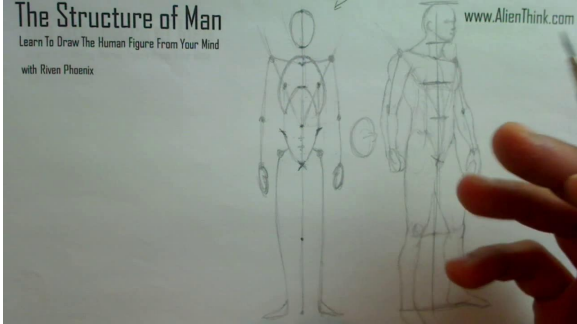
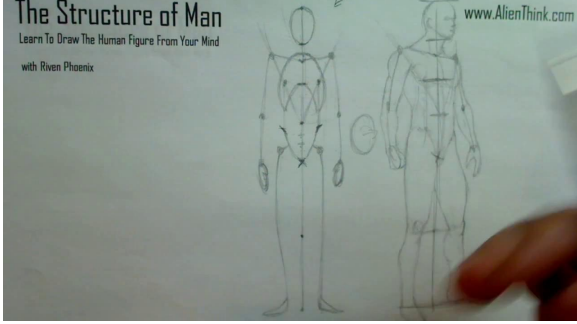
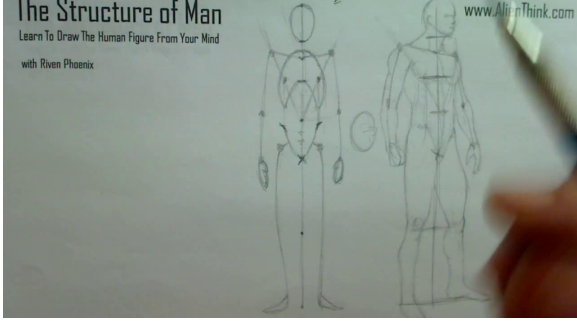
5		Right, so having reached this far in this course, we've accomplished really a feat in human thinking.
6		If we had to look at it this way, right, using the concept of memory management and the spec system,
7		we were able to very rapidly in about 70 in 74 lessons, I would say, that we have mastered
8		the understanding of the human skeleton, and the proof is on paper writing front of us.

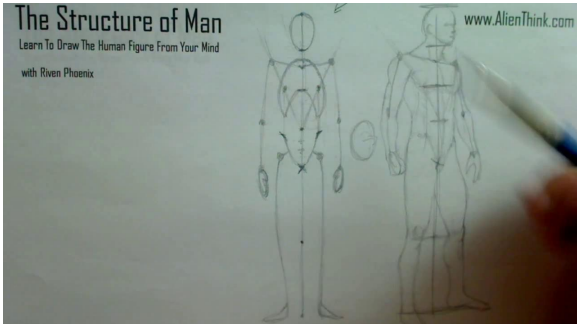
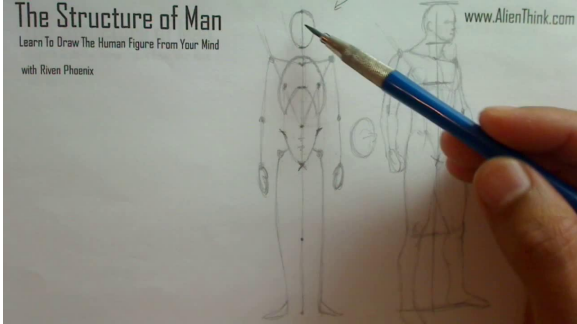
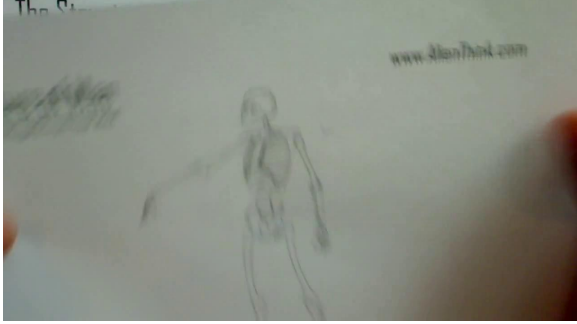
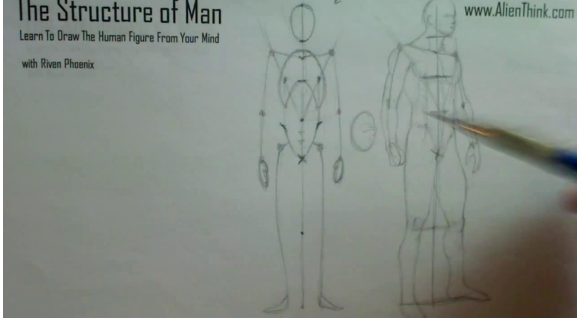
9		Right, so in these exercises, you should have followed every lesson that we did.
10		Right, so now the question is, okay, well, how did this really happen?
11		Right, how were we able to force these ideas inside the mind?
12		We understood the concept of the formulas, right?

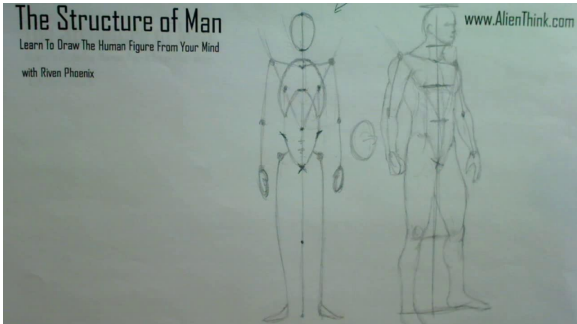
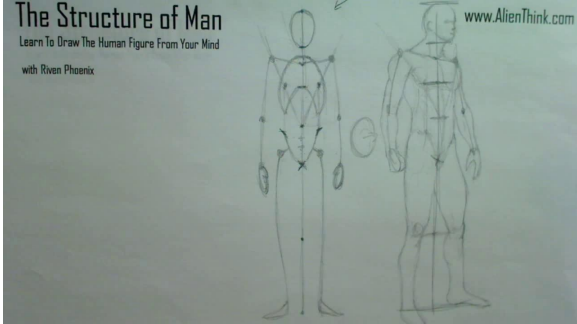
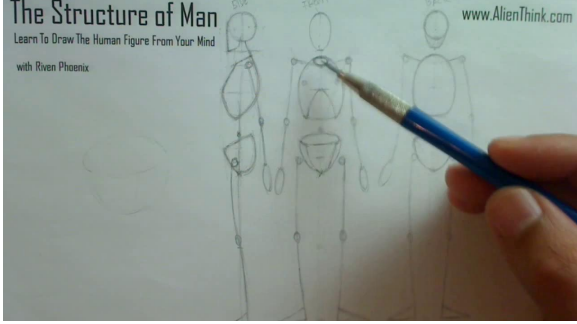
13		But what really else could be going on that we could look at and learn from this for future reference
14		when we start moving into the muscles?
15		Right, the understanding of the muscles is going to be the same conceptual approach,
16		but it will allow us to understand how to think in more of a blob form.

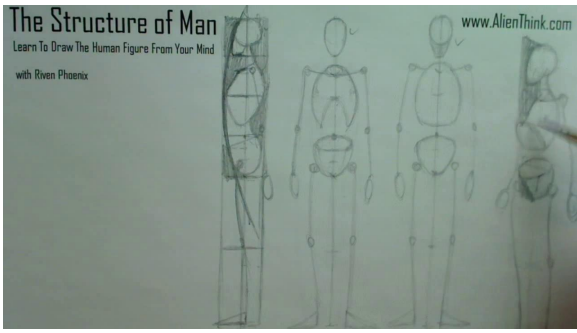
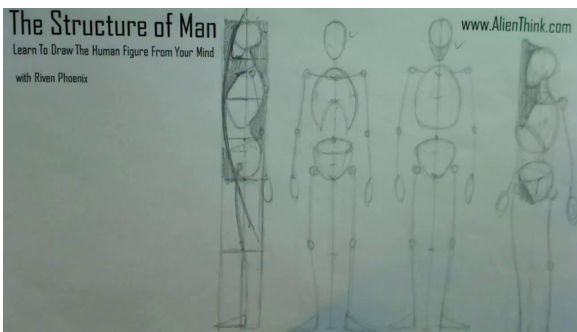
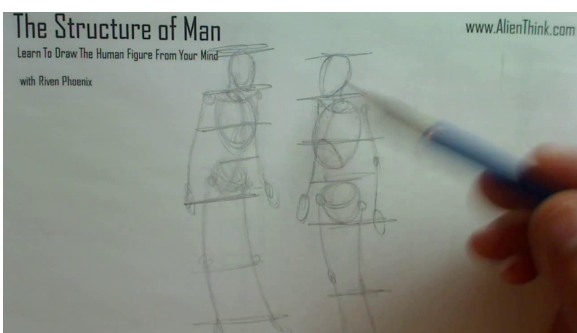
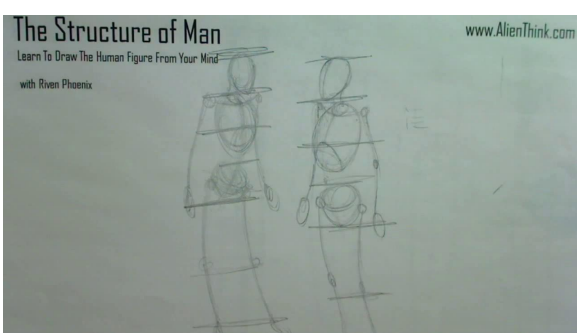
17		Well, if we had to put a reason behind it as to what's going on,
18		as to how we were able to accomplish this magnificent feat, we just have to look and go back to the first drawing.
19		Right, so in the spec system, the way the spec system conceptually works in figure drawing
20		is that in the spec system is really a memory management tool

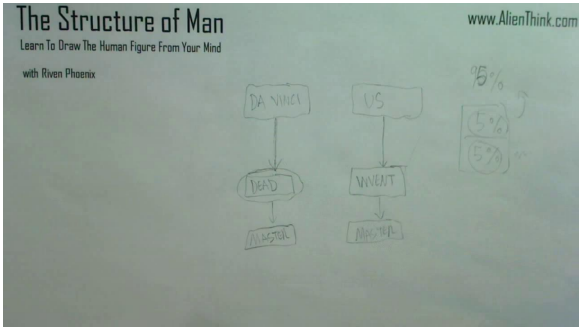
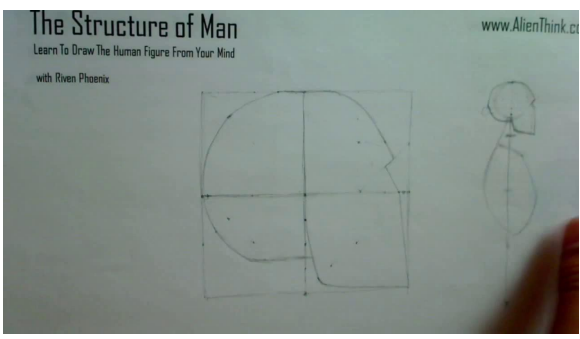
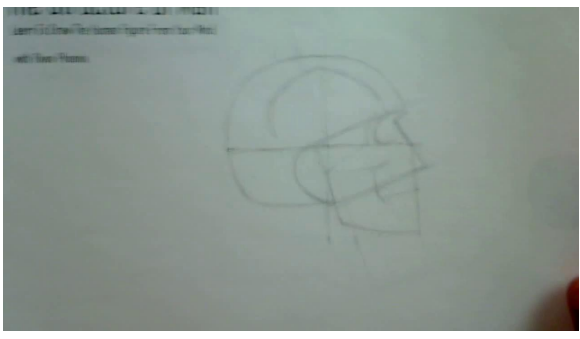
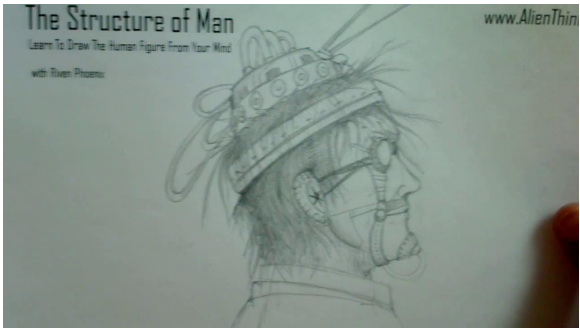
21	 The Structure of Man Learn To Draw The Human Figure From Your Mind with Riven Phoenix www.AlienThink.com	that you basically connect different type of thinking methods together in a cognitive fashion.
22	 The Structure of Man Learn To Draw The Human Figure From Your Mind with Riven Phoenix www.AlienThink.com	Right, so it's just like, let's say, if you're in a supermarket or let's say you're driving a car
23	 The Structure of Man Learn To Draw The Human Figure From Your Mind with Riven Phoenix www.AlienThink.com	and you drive by something or somebody says something, something in that moment fires off a thought process
24	 The Structure of Man Learn To Draw The Human Figure From Your Mind with Riven Phoenix www.AlienThink.com	that you start thinking about, something that you haven't thought about for years.

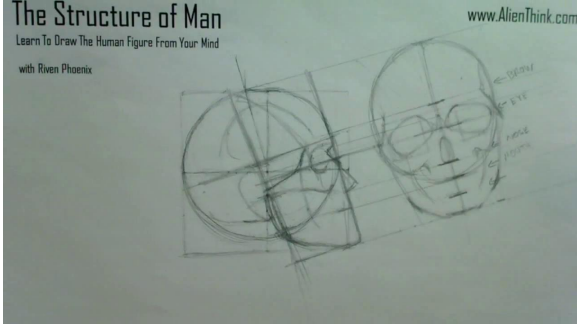
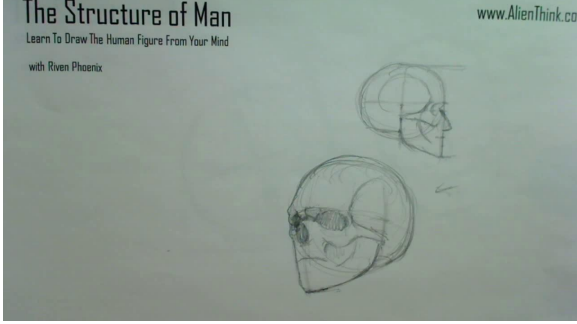
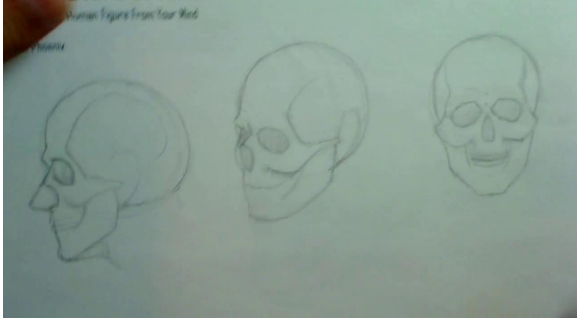
25		Right, so this could be the same thing if you smell something, some kind of a dish
26		and you will go back in memory and remember, right, I remember eating this very, very long time ago
27		when I was a young kid. Right, so that is the power of the spec system.
28		It works by being able to remind you of things in some way.

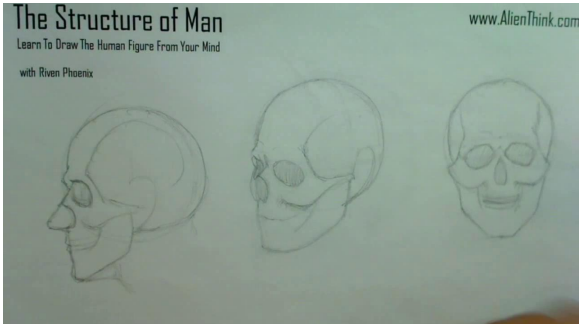
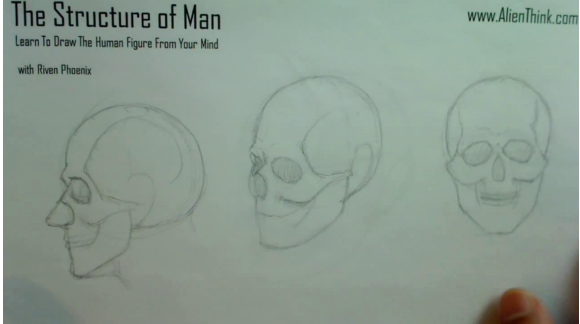
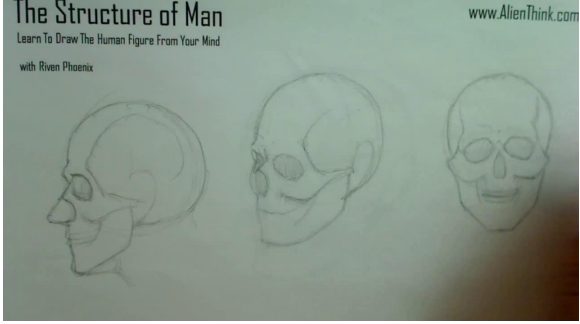
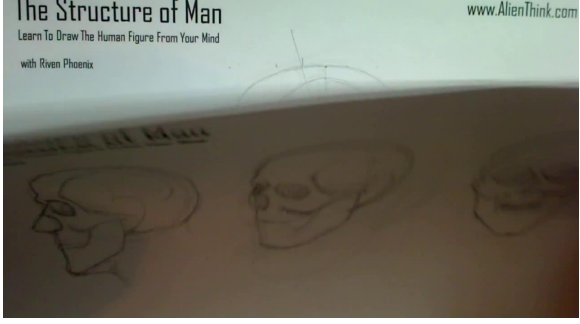
29		Right, so it's the same concept that we talked about.
30		Regardless of how we draw out the figure, right, with all the structures in place,
31		we will always remember the history behind it together of the formulas in what we went through.
32		Right, so if you look at the first drawing, you know what I talked about in the first drawing, right,

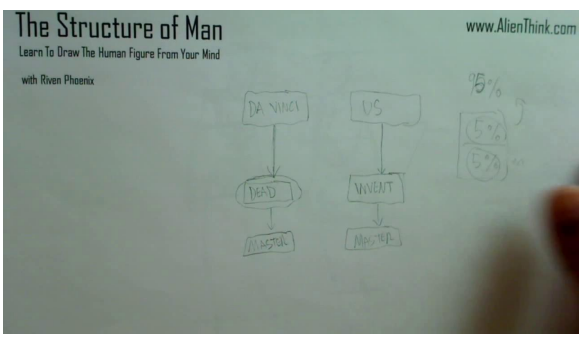
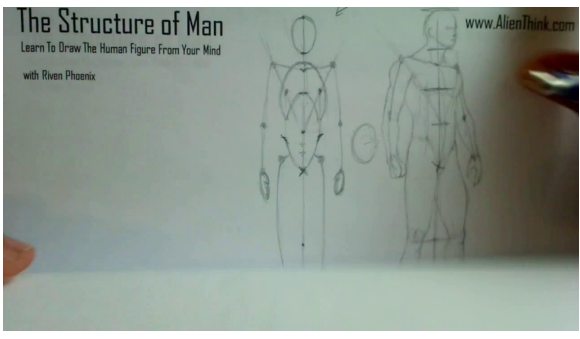
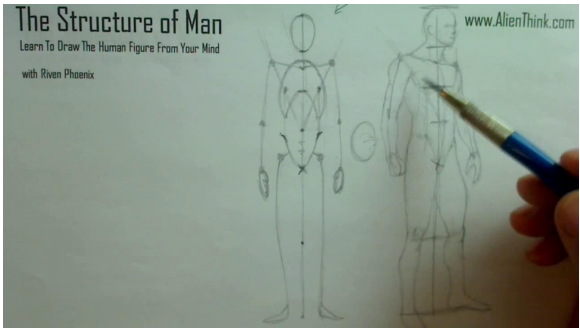
33		and how we started this journey.
34		And in the second drawing, if we look at the notes, right, we can see right,
35		we remember we went to the core structure and then we started understanding it from the back and then from the side
36		and then from then on, we proved the concept of it, begin to understand the negative spaces,

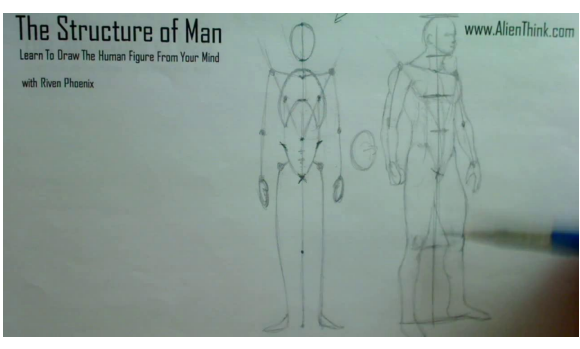
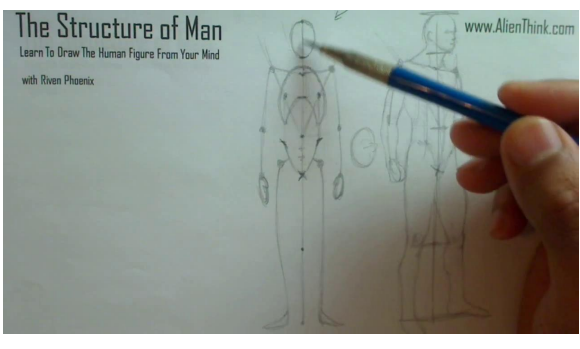
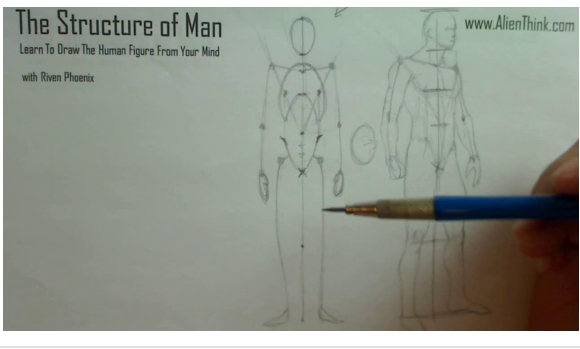
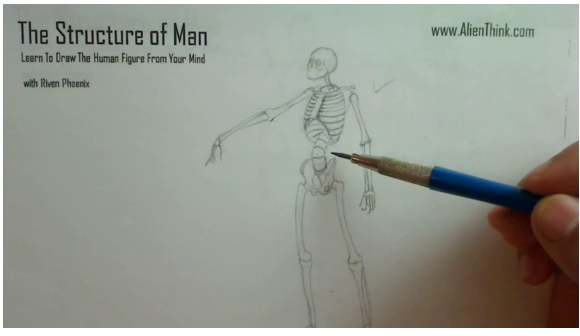
37		then begin to go through that discovery process.
38		From within it, we were able to then come up with enough information to be able to start understanding
39		how the power of the tree did this.
40		From there, then we went through this process of understanding the Vinci in Michelangelo.

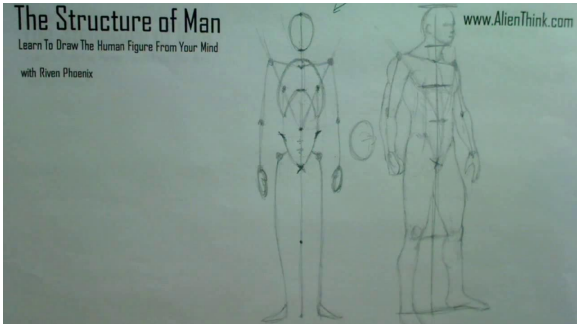
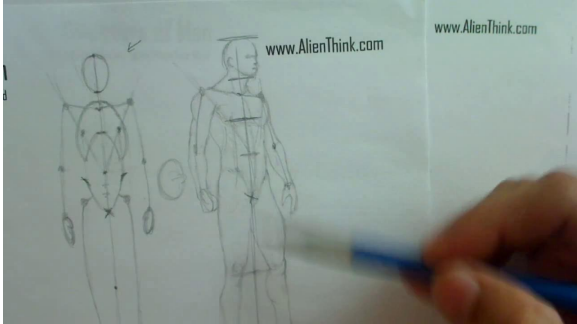
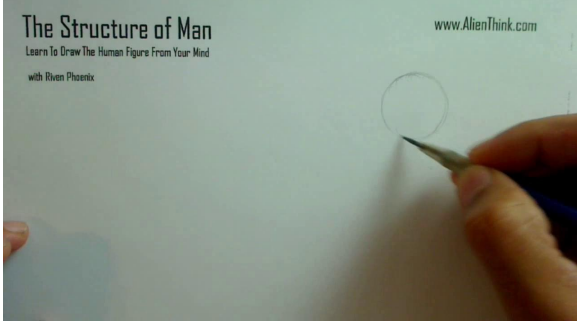
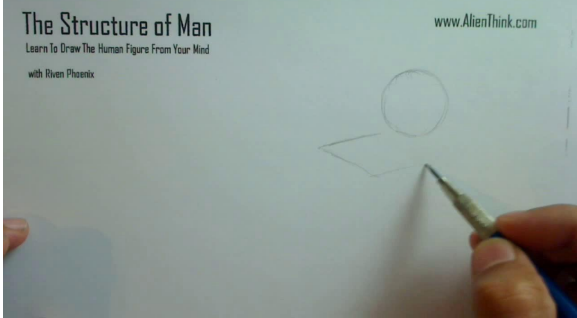
41		Right, and then from there on, we looked at the structure of the
42		human skull and then we understood how it was on an angle.
43		Right, we developed more simpler forms of the formulas.
44		We saw that we could use that to do a character design.

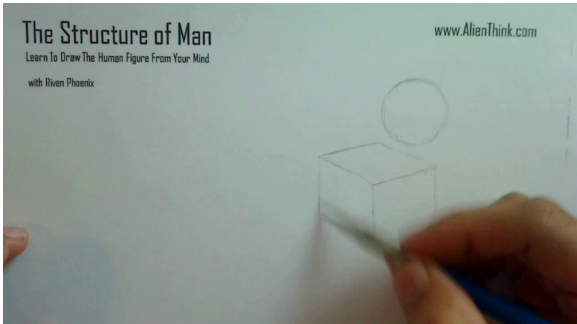
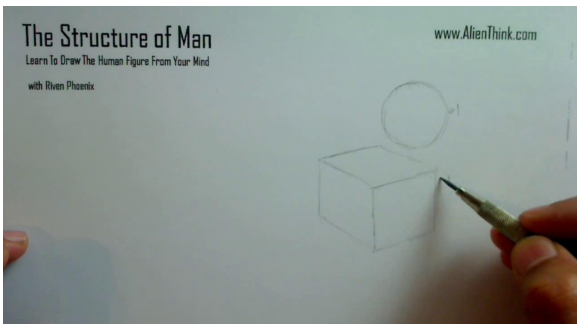
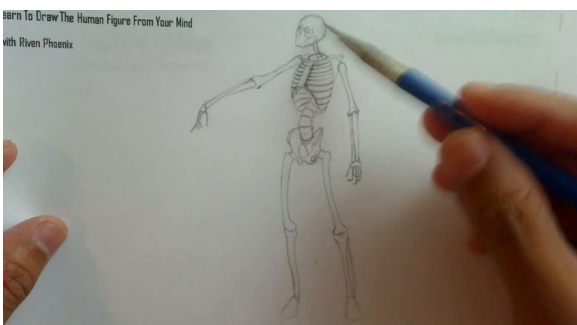
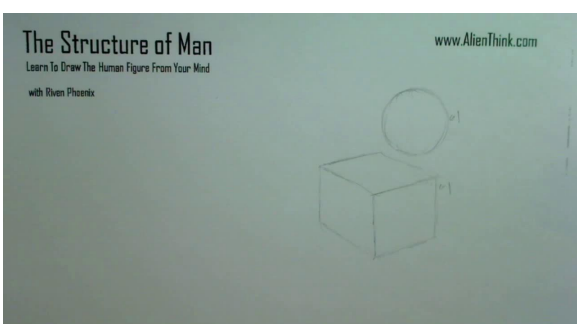
45		We looked at the front formulas and we looked at how we were now going to turn this into a three-course view
46		and finally be able to accomplish that goal.
47		Right, and then in the end, we were able to do the complete ends skull
48		and be able to do it on all these different views.

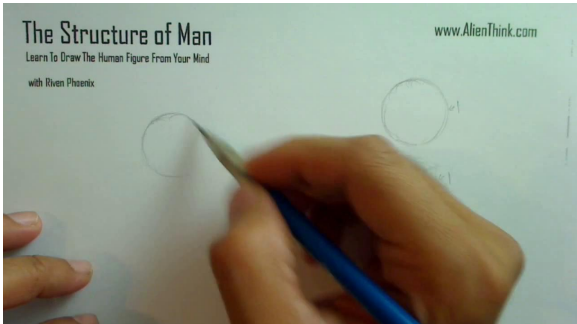
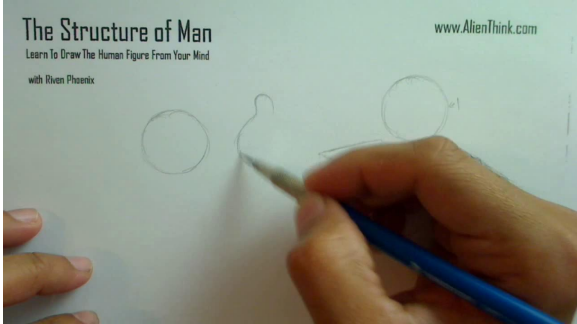
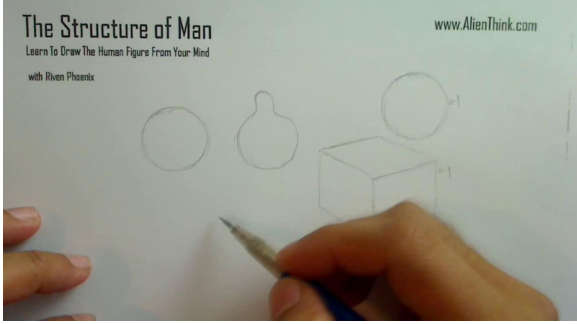
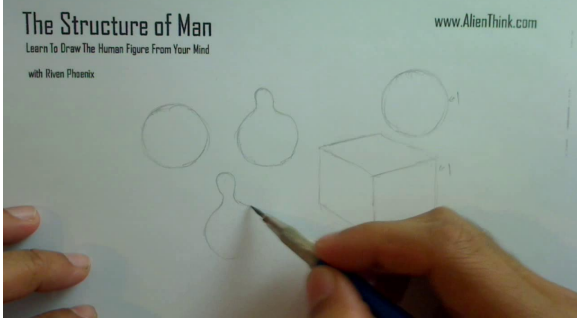
49		So I can just go on and on and on with these drawings and each drawing that we did has a memory behind it.
50		Meaning that this is also the power of the notebook, the sketchbook system that we talked about right in the beginning
51		that you want to keep all these drawings that you've done in your sketchbook.
52		So you can almost refer to them, which will just basically jumpstart your memory to where it was.

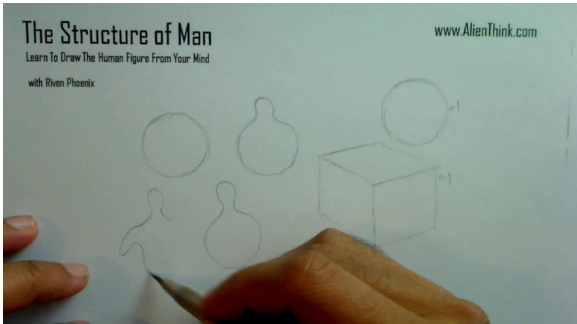
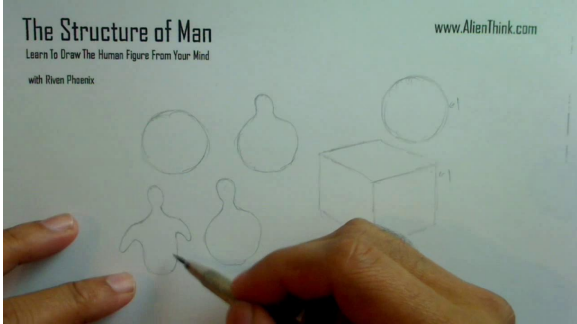
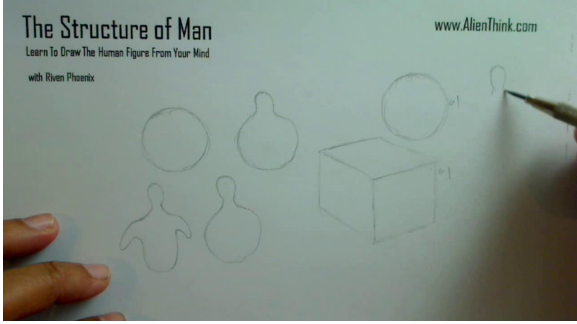
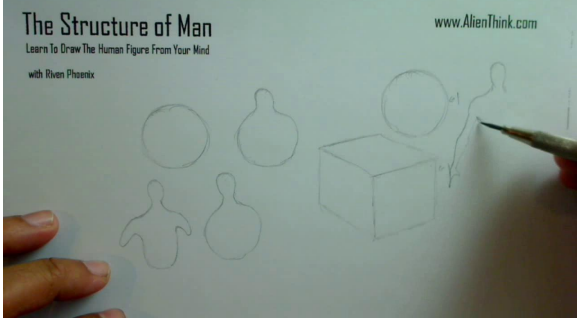
53		Right, so this is the power of the memory text system because each not only is drawing is linked to a memory
54		but also that we talked about it in so much detail to be able to understand the human figure.
55		So let's go back to the first drawing here because now we're going to really start our journey into the most exciting and fascinating part of figure drawing
56		and that is understanding the muscles and how to interpret them in some way in artistic thinking being able to understand the forms.

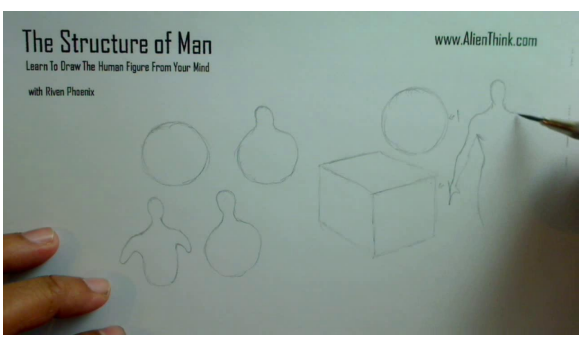
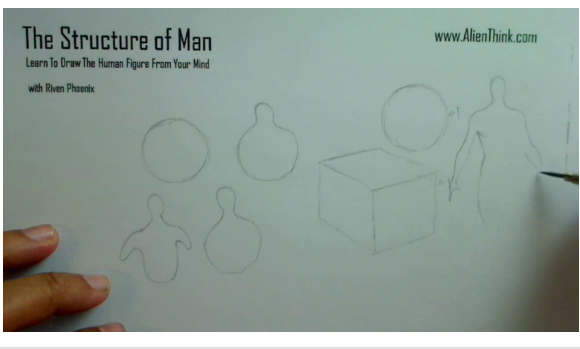
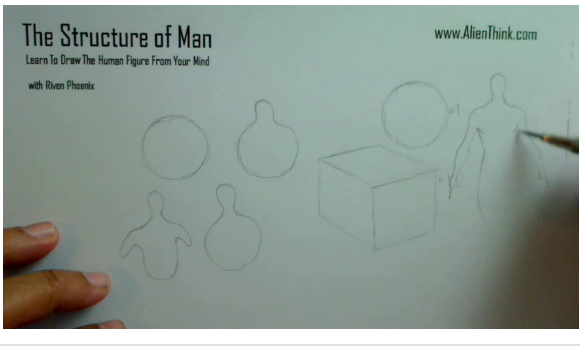
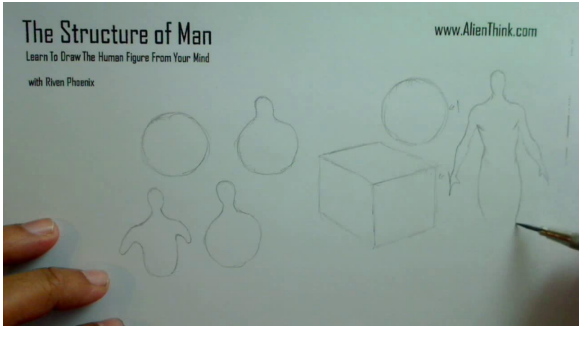
57		Right, so if you now look at the first drawing, you'll see that we started our journey.
58		We had to draw out a line and we had to force the mind to begin to see these landmarks and these concepts.
59		Right, but when we looked at the drawing that we did in the ending lessons, you saw that everything just became obvious.
60		Right, and this is what is going to happen in when we understand the muscle forms, it is a concept of a blob system.

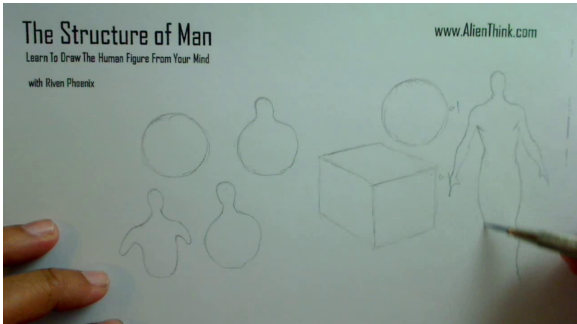
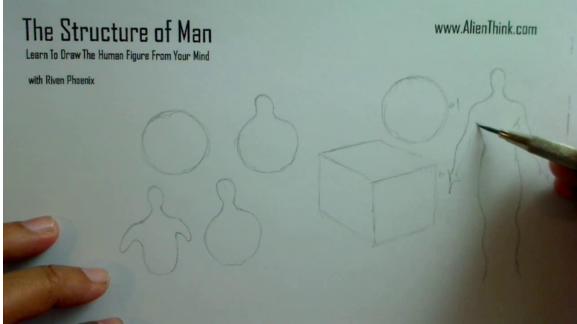
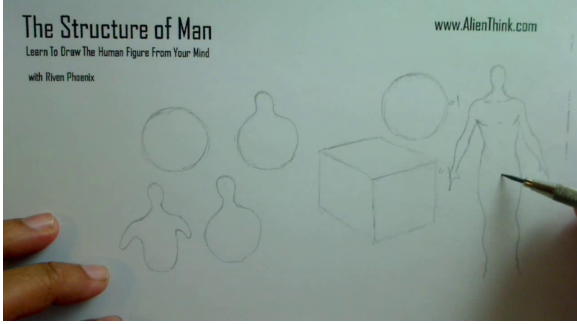
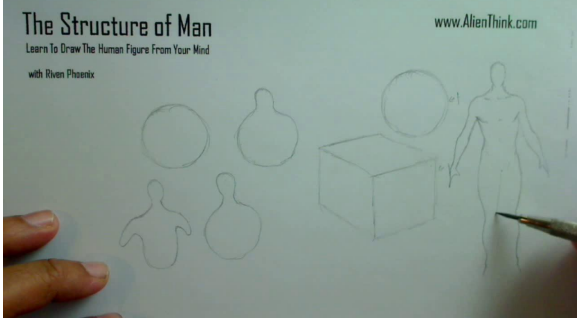
61		Right, so to get ready for that, what I want to show you is that if you imagine this figure over here, right,
62		it's really just understanding the conceptual idea of the blob system and the blob system is knowing that to draw out a circle, we know that it's just one form like this.
63		Right, we know that this is like a ball, we can make this into a ball and if we draw it a cube, we understand this as a one conceptual idea.
64		We know that obviously it's going to be just like this, right, it's just going to be a cube like a rectangular shape like this.

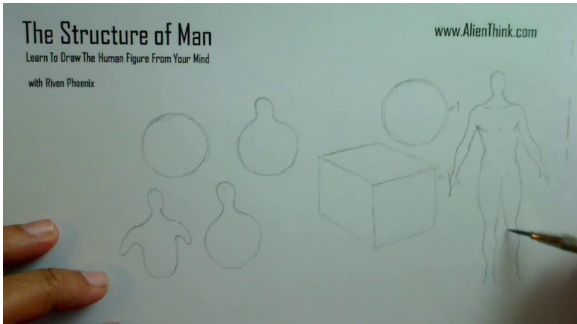
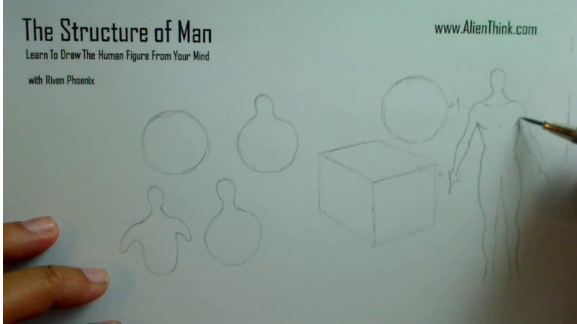
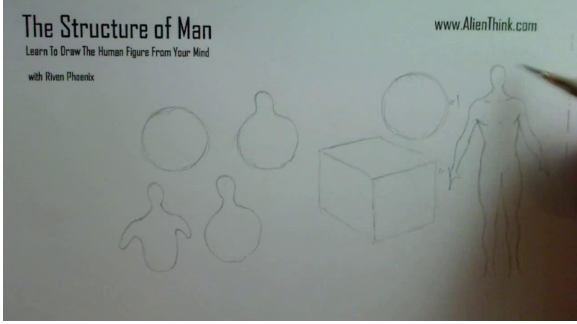
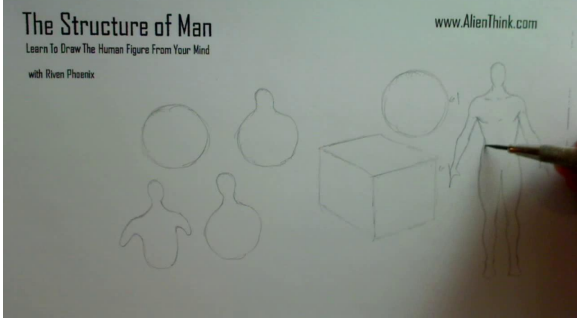
65		Right, it's a one concept idea, this is a one concept idea.
66		So in figure drawing, what happens is that because of so much information went into the mind in understanding the structure of the human skeleton, this became a one concept idea.
67		Right, you just know every part of the figure and this is why we even without the toolkit, we were able to draw it out.
68		So the same thing will happen even with figure drawing, basically it's the best way to understand it is that you could start out with let's say a blob over here, this is like your blob over here.

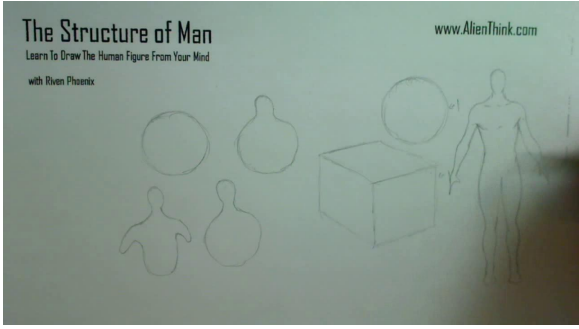
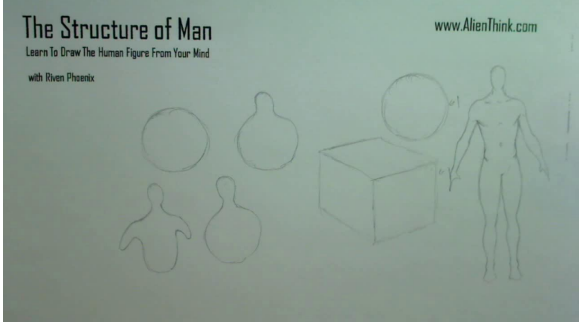
69		Right, and then it's going to go through a manifestation process and here you can say, okay, this blob is now starting to grow this odd thing over here.
70		Right, so imagine if you're doing some kind of an animation, right, this is now doing, growing this thing.
71		And after it grows this thing, it's now going to start to grow like this neck over here, but it's still a ball shape.
72		Right, and then once it's done this, it's now this blob, not only is it going to do a neck, it's going to draw, it's going to grow these things here and like this, like this small arm thing over here, right.

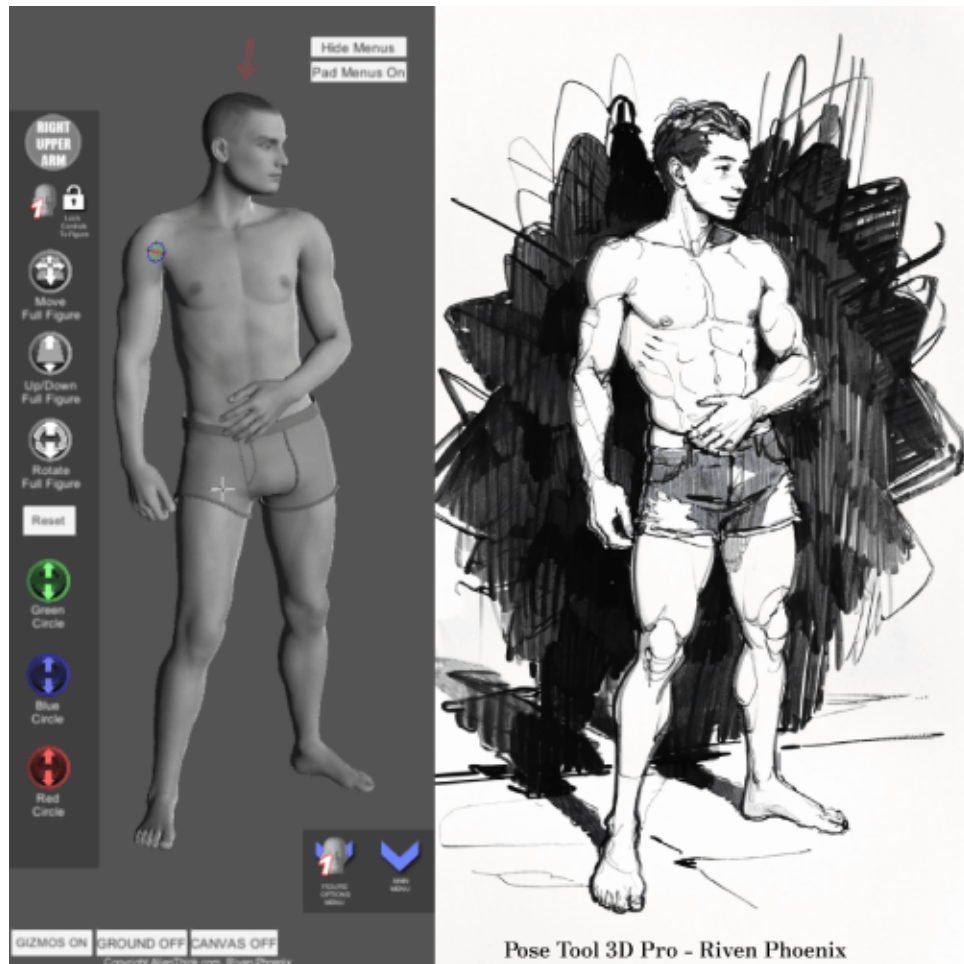
73		So this is understanding how figure drawing is going to work. Basically, it will just become one concept to you, right.
74		In the end, it will just become one figure. So in the most simplest sense, you could look at this over here and say that, okay, I see what's going on.
75		Really figure drawing, it's just going to come down to understanding that the human figure is nothing but one giant blob in the end.
76		Right, so we could conceptually just draw out the figure in this way.

77		Right, so you would get like the other part over here. We haven't gone through this, but this is what happens.
78		Once you start understanding all the muscles, you start to see everything as just one conceptual idea.
79		Okay, and it just becomes one blob here and over here, you know that you're going to just get the love handle part and then this area for the muscle, then you're going to get basically the legs over here.
80		And then over here, you're going to get the cap muscles over here and then you end up in the foot.

81		Right, so this whole idea and an outline form just becomes this one blob here, right.
82		And this is the power of understanding what artistic thinking allows us to do. Right, so in the end, it will just come down to a few lines here that we need to know and we can draw any type of figures that we want.
83		Right, and this will be just like this and it will come down here.
84		Basically, it will just start to take its form of becoming that figure.

85		Right, and this is what Michelangelo and Davinci are stating through their drawings, to the power of what invention and anatomy is, right.
86		Here, I've already proved this to you on paper, what that blob is. Starting from a circle, it basically ended up being the human being.
87		Meaning it's just one concept in the end of it all. That's what will happen. And that means you can destroy any post that you want. Right.
88		So we're now going to start this journey in understanding the muscles of the human figure, right.

89		So just having accomplished this goal for yourself to be able to draw out the skeleton structure is a, I would say a remarkable fee and really a humbling fee to understand how clever and powerful the mind is.
90		So I'll see you in the next lesson. Thanks.



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